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THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS



ARTHUR MAISLAND.

As the Duke of Gloucester in The Dancing Girl.

N.S. Loury

THE MATINEE GIRL.



No better burlesque has ever been done at Weber and Fields' Theatre than that of The Little Princess.

It is no wonder that the very best actors who happen to be in town and at leisure on Saturday days turn to the Little Princess to teach the manners of the world. There is no better way to catch the spirit of the original play.

The choice of material for burlesque is an interesting matter and the more vulgar play furnish the best stuff to manufacture more gaudy than that at this moment's entertainment.

On the other hand, the admirable burlesque, which the girls of the stage were rather tame in the first place, seems to offer opportunity to the burlesque artists that they have had in the past few years.

Once more we come with the intelligent burlesque and formula presentation of Miss Tivoli, Mr. Collier, Miss Fields, Mr. Daly and the rest of the girls who come to the last little school of stage art.

These players provide a variation give the audience pleasure, but that is done in American style, and while some of us go home uninterested, there is a lot of thinking to be done when we see this way, apparently carefree performance has in it so much genuine art and the rare intelligence that concerns the art and makes it all seem like playing.

Miss Day, Trembling as Sarah Crude does across all the burrows that she can carry for this bit of burlesque, with all the faults of Miss Jones as well as her virtues carried out to the letter; the stiff holding of the arms and hands which are added to the youthfulness of the real Little Princess being faithfully held from the beginning to the end of the little play.

And Mr. Collier, serious-eyed and liping; Mr. Daly, fat, bland and curly; Mr. Fields, of the always frisky twirled foot and the small boy with the wide mouth; Miss Tivoli, dignified with spangles and a make-up—and does his part to round out a performance that recalls in its perfection some of the old comedies at Daly's.

What is to say, there is mind in every line and every move that is done on that historic little stage. It seems at times like the most absolute plodding, but we who go much to theatres know how different in the result when the plodding is actual.

Julian Mitchell is gone from the Weber-Feldman shadow, but the same rigid discipline prevails. Never once do you see a smirking pose, a self-conscious glance at the audience, nor any of the faults and cheapness of the—let us say—small Broadway production.

Mr. Weber and Fields' Theatre was abroad, say in Vienna, and they had their names removed into something unpronounceable, one can imagine the furor that America would make over them.

As it is, we have them; they are ours and we accept them snugly and complacently, and some of us say they are very clever and let it go at that.

But we ought to take our prayer rugs to the little theatre with us and adore actual artistic success built "way above the box-office, man aerial genius that makes the whole thing seem like a joke and the splendid individual talents of the greatest company that can be found to-day the whole world over.

Sitting around a pine log fire at Lakewood the other day when the rain fell in great wet sheets over the glass walls of the sun parlor and the sun refused to shine, we told little stories, disgraceful and otherwise, of our pasts. And this was one that the Matinee Girl thought good, corralled, put down and called:

THE RESCUE OF NOLAN.

The middies sat in their mess room on board the U. S. S. Wabash, swinging in the harbor of Cadiz under a peach-blow sky. Nothing was doing and nothing promised to be doing and they were distinctly bored.

They decided that life in the navy was slow work when there was no war and the chances for promotions, medals or honorable mentions were simply cut out altogether. They dunned and double damned the situation.

Berry, the little curly-haired middy, had heard of a fellow who got a medal for saving a life at Newport News. It was on the Amphitrite and one of the chaps fell overboard. Then Berry's friend had jumped in and fished him out. The fun of it was, Berry explained, that it was a put up job. They had planned the rescue and it worked beautifully.

Marsden thought the idea was immense. If it had been done once it could be done again. But to just fall over was too tame. Now to fall from a masthead would be exciting! A good clear fall into the sea just as the ship swang. Marsden said he'd like to do it for the fun of the thing if Nolan would pick him out of the water. It would be a sensation.

and a sensation was what they wanted more than shore leave.

Nolan said all right, but he'd do it. And Marsden could see the reason. The two boys were wild to do it. So it was agreed. Marsden drove his chums down to the dock. Finally the two devils got to work about the fall and Nolan was.

There was a yell and that afternoon. The two were still pulling and hanging out, the first lieutenant's voice with a trumpet from the dock. The mitties in their white dock coats jolted around with surprised excitement.

There were two in red, two in blue who had joined his crew. Suddenly came the order, "Breaker, breaker!" Then to Nolan, "Nolan, you're the man for the job. You're the only one who can handle this a white cockade on the dock."

Nolan followed him evidently, and then the two were off to the side of the ship. They had to climb the chocks of the dock as a friend of Nolan. The sea had been very wet and turbulent.

Nolan swam over during the second fall, the wind caught the sail and he lost his hold on the dock, apparently. Then, just as the ship would have swung down on the starboard side, it stopped.

Marsden, watching intently, saw Nolan pitch forward over the yard with a diving motion plain enough to give the whole snap away. He struck on the mainmast just below him, caromed off and balanced on the awning of the bowsprit cover.

Then he glided off into the starboard gangway, his hand grasping on a heap of loose belaying pins that were afterward found to be broken. There was a sharp crack as three of Nolan's ribs broke like matches. His eye still.

Two men pulling the ropes ran over and the boatswain's mate and the gunner's mate lifted the boy's head. He was cursing softly and they smiled. A dead middy never curses.

Inside his ribs his shoulder was dislocated and he had various fractures here and there and cuts in his head from which blood dripped on the white deck. His uniform in the sick bay occupied eleven weeks, during which he had time to reflect on the poor chances a middy had for promotion in the navy in times of peace.

As they picked him up and carried him toward the bay he passed Marsden. That young man stood with a strange, strained expression on his face. The other middies looked reflectively all round.

Nolan, leaving a red trail across the dock as the men carried him, crossed his eyes and caught a sight of Marsden's face. It seemed to amaze him. He wished out his body eye and showed all his white teeth. The First Lieutenant caught the look and grinned under his gray mustache. He had been a middy once himself.

THE MATINEE GIRL.

CONTINUED.

The publication of Pauline's play, Mary of Magdala, by the French publisher has created a tremendous stir in Berlin. A new newspaper has been held there to discuss the controversy and there were great many literary men and critics. The press declared that the controversy had been ridiculous and a resolution was adopted calling upon the Reichstag to abolish it. A representative of the Government who was present at the protest said that the controversy was getting to be as absurd in Germany as in Austria, where "the word 'Magdala' does not exist on the map." "Although nothing might be said about God," "the German critics' objections, however, would not apply to the English version of the drama, which Mrs. Fields is presenting. Mrs. Fields has briefly stated her views on the subject as follows:

"The objections criticism to 'Magdala' are not contained in the English version of the play. There is no man in the play who, when Mary believes she can, insults her in any way. There is no effort to catch the high priest, to prove him to her as something. The love of Jesus兄弟 for Mary is something whatever to do with the betrayal of the Master. There is no jealousy of the former to contribute to anything. Jesus is supposed that Mary has been led from him into the path of salvation. That is all. Undoubtedly the converts of Berlin are admirable and, but a noble man do not always have the same pure instincts. The puritanical heart of Mrs. Fields to play her in the fourth act. There is agreed to be a soul redeemed and then converted, the awful temptation to which such a soul is not. He shows us how surely a sinned but once above all earthly temptation. He reveals the mysterious power of the Name."

Mary of Magdala, when it was produced for use on the American stage, was carefully reviewed by Mr. and Mrs. Fields and by the American critics. There is not one of the demands or one of the incidents to which the German conservative objects in the play as it is given by Mrs. Fields. The objections in question were of no importance dramatically; on the contrary, apart from the possibility that they might give rise to religious susceptibilities, they were calculated to weaken the play. The Berlin critics, it is believed, farrow though it be, would not have set the play upon Mary of Magdala had the play been received in the American form. The drama has been uniformly approved and endorsed, not only by the public at large, but by scores of leading divines of all creeds and denominations, and by the religious press.

Mrs. Fields' engagement of two weeks in Mary of Magdala in Cincinnati has been notably successful in every way.

MRS. WEST MAKES A STATEMENT.

Mrs. William H. West, the widow of the famous minister, has been much annoyed by statements that have appeared during the past week in various papers throughout the country in reference to an alleged settlement of the estate of her late husband. Mrs. West was seen by a Minnesotan representative on Thursday last and said:

"I wish to make a statement through this Minnesotan, so that all of my friends and those of Mr. West may understand the mystery in which the negotiations of his will were carried out. There was absolutely no contest between the relatives of Mr. West and myself, and the matter was settled in a thoroughly amicable way by my attorney, Edward E. Jones, of 40 Wall Street, New York."

Mr. West bequeathed to me his entire estate, with the exception of some real property, a portion of which was left to his relatives. We met and discussed the matter in a friendly way, and I gave him a figure at which I bought out their interests. There was no lawsuit and no friction whatever. The estate left by Mr. West includes our home at Remington, N. Y., which he owned jointly with Mr. Prinsom."

Mrs. West has developed into quite a shrewd woman of business since the death of her husband. She is directing the tour of the William H. West Big Minstrel Company, which has enjoyed a very prosperous season. She has also been kept very busy looking after her property interests.

The celebration of this will be celebrated at Columbus, Ohio, during the week of May 23, 1903. Mrs. A. E. Wells, of the Minstrel, wants to find a first-class newspaper company for that week.

A READING AT HOME.

Mr. and Mrs. Charles Wyndham, the parents of the famous Charles, are at home in their residence in the Bronx, New York, where they are spending the summer. They are the parents of the famous Charles, who is a member of the famous Charles Wyndham company.

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UNDERSTUDIES.

A READING AT HOME.

11

OPEN TIME

Park Theatre, Manchester. L. L.

April 6, 7, 8.

April 9, 10, 11.

April 13, 14, 15.

Write or wire, quick.

JOHN STILES, Manager.



CHAP. 1. THE KING OF KINGS.

PATENTS

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MISCELLANEOUS.

SEN. STUR. PICTURES (Wm. H. Soncelyn, mgr.): Louisville, Ky., March 12-13.

BINGHAM, RALPH: Hazel, Ind., March 17, Ladson.

BL. CHURCH B. ALMSPHERE: Arcadia 21, Kewanee 22, 24, 26, 28, 30, 31, Prospect, O., 23, Corning 20, Clinton 21, 22.

BOSTON LADIES' ORCHESTRA (Frank W. McKeon, mgr.): Waterville, Me., March 17, Newellton 18, Carrollton 19, Prentiss 20, Milwaukie 21, Calais 24.

BOSTON PHILHARMONIC ORCHESTRA: Kingston, N. Y., Feb. 25-May 1.

BROOKLYN'S CHICAGO MARINE BAND (Orchestra): Bert A. Hall, mgr.): Chicago, Ill., Feb. 23—index 111.

BUFFALO BILL'S WILD WEST: London, Eng., Jan. 25—index 111.

BUTLER, HELEN MAY, BAND: Amite, La., March 18, McComb, Miss., 20, Brookhaven 22, Hazlehurst 23, Jackson 24, Kosciusko 25.

CANADIAN COLORED CONCERT: Huron, N. Y., March 17, North Adams, Mass., 18, Watsontown, Pa., 19.

CANADIAN JUBILEE SINGERS: St. John, N. B., March 16-18, St. George 20, Calais, Me., 21.

CARPENTER, PROF.: Fitchburg, Mass., March 18-21, Gloucester 22.

COWELLING SHOW (with Leslie, mgr.): Shreveville, La., March 16, 17, Manchester 18, McMinnville 19, 20, 21, Pittsburg 21, Decatur, Ala., 22, Huntsville 23, Chattanooga, Tenn., 24.

COYLE'S MUSEUM: New Orleans, La., Jan. 25—index 111.

CREATOR BAND (Howard Pew and Frank Footh, mrs.): Detroit, Mich., March 17, 18, Buffalo, N. Y., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 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OPEN TIME

OPEN TIME.

INDIANA.—Logansport—Dowling's Theatre, April 6-13, 16-19, 20-21, 27-30, May 1-4.

MISSOURI.—De Rose K. of P. Opera House, in St. Louis and April.

NEBRASKA.—Fairbury—Shunkin and Gregory's Opera House, March 19-19, 24-31, April.

NEW MEXICO.—El Rancho—Las Vegas—Duran Opera House, March 20-23, 28-31, April 1-13, 15-22, 24-26, May and June.

NEW YORK.—Glen Falls—Empire Theatre, March 19-21, April 2-4, 12-14, 27-29, May 1-6, 11-13.

PENNSYLVANIA.—Harrisburg—Karp's Theatre, March 16, 21, 26, 31, April 1-22, 26, 28-30, May 1-2, 10-20, 25-31.

WISCONSIN.—Green Bay—Green Bay Theatre, April 27-31, April 6-9, 27-30, May 3-5, 10-12, 19-21.



The Thomas Jefferson Memorial Association has sent a request to theatrical managers throughout the country to donate one per cent. of their gross receipts on Monday, April 12—the one hundred and sixtieth birthday anniversary of the author of the Declaration of Independence—to the memorial fund.

The money thus collected is to go toward completing the \$500,000 the association is raising for the purpose of erecting in Washington a national monument to Jefferson.

Very appropriately the theatrical Jefferson—Joseph—has written an endorsement of the scheme and has promised to give one per cent. of the profits of his performance in Nashville on the night in question.

In Philadelphia they are telling a story of the way that D. W. Truss, of The Country Girl company, got the better of Nixon and Zimmerman. The North American vouches for its truth.

It seems that the amount of the nightly share under the contract was based upon a certain sum, which was understood to be \$1,000. When the receipts reached or exceeded that amount the attraction was entitled to a higher percentage.

"About eight o'clock one evening Mr. Truss asked the ticket-seller about how much money there was in the house. 'About \$940,' was the answer. Mr. Truss went back and gave \$60 to the stage-manager. 'Go in front and buy sixty admission tickets,' he said.

When the house was counted up that night the receipts were a trifle more than \$1,000, and Mr. Truss demanded the extra percentage. When Nixon and Zimmerman heard how they had been outwitted they raised the roof with their protests, but Mr. Truss pointed out quietly that what he had done was a favorite trick of the Trust.

Nixon and Zimmerman at last accounts had refused to pay the additional amount. And they had also discharged the ticket-seller.

The Clover Club—which is the liveliest thing in Philadelphia—will give its March dinner on Thursday evening. According to the invitations which have been extended to various playwrights, actors and managers, it will be "in the furtherance of hospitality and the American Academy of Dramatic and Other Arts."

It has been disclosed that that story of a national dramatic conservatory and theatre which millionaires were to establish in the Quaker City was all a mistake. The millionaires have started a subscription, to be sure, but it is for the purpose of founding an Academy of Art, which is quite another thing, as the drama is to have no connection with it.

But the Clover Club will doubtless get a good deal of fun out of it, for the newspaper's blunder offers it a golden opportunity to corral a number of professional people to put into its roster.

Various rumors have been circulated with respect to the policy of the new Globe Theatre, which is now being built in Boston for Morris. Weber and Fields, and which will be opened in September next.

Expectation has been that Weber and Fields would put in a stock company. This is not the fact. They will play first-class dramatic and musical attractions, and will also fill their own Boston engagements at the Globe.

Morris. Weber and Fields, by the way, are to have a new theatre in Chicago, that will be ready to open the first of next year.

The *World's* Frohman bulletin from London last Saturday said: "Musical comedy is to be an attraction in American and English theatres to an even greater extent than at present. Messrs. Charles Frohman and George Edwards, each in his own country the greatest producer of pieces of this character, have formed a combination, the object of which is to exploit musical plays."

It would not seem that there is any demand in this country for musical comedy that is not being fully supplied at the present moment. Mr. Edwards is famous as the leading English musical comedy producer, but since when has Charles Frohman become "in his own country the greatest producer of pieces of this character?"

Senator Russell informs me that he will shortly introduce a bill in the Legislature at Albany to prohibit ticket speculating in this State. Senator Russell knows the ground thoroughly, as he acted as counsel in the successful legal fight against the speculators made by the management of the Manhattan Theatre last year. Senator Russell's job was to thor-

oughly well done that the speculators have given the Manhattan a wide berth ever since.

The statement that the Empire Theatre Stock company will be discontinued after the present season has been made in the newspapers frequently of late. That statement is misleading, as the Empire has not been a stock company in the accepted meaning of that term for some time past.

Miss Anglin, Mr. Richman, and various leading members of the organization in question have been featured in such a manner as to virtually take the Empire company out of the ranks of the stock companies. Indeed, not since Mr. Palmer's company was disbanded and Mr. Daly began to feature and star Miss Richman has there been a first-class stock organization in this city.

The tendency for some time has been to utilize a personality as the central figure of almost every theatrical combination, experience having convinced certain managers that irrespective of the question of artistic worth a personality furnishes a better basis for securing publicity and patronage than the ensemble of a company, however good it may be.

Mr. Towne in the *Evening Post*, apropos of the story of the probable disbandment of the Empire company in the near future, has this to say:

The dissolution of the present company, should it occur, would be a matter of comparatively small importance, as it has already lost its identity through the malignant system that has drained it of its best material. Although it has been the fashion to call it a stock company, it never really was anything of the kind. It was simply organized to perform some selected piece of a particular type, for hundreds of nights in succession, and although, unquestionably, it has given some good performances, it has never been

SECURE NEW THEATRES.

The Independents Add Houses in San Francisco, Buffalo and Scranton to Their List.

When the Independent Booking Agency announced recently the important growth of its circuit of theatres, it was intimated that a new theatre in San Francisco would be included in the list. Negotiations then in progress have just been completed. Arrangements covering a period of years have been made whereby the Independents secure a new theatre in San Francisco which will be managed by H. W. Bishop. The new theatre is being built by the William Ede Company at Market and Ninth Streets. The work of construction is under way, and the contractors will turn over the theatre to Mr. Bishop by Jan. 1 next. The Ede Theatre was originally leased by the late Alfred Bouvier. His death left the future of the new playhouse in doubt for a time, but Mr. Bishop a few days ago secured an option on the property, and upon closing with the Independent Booking Agency for their attractions, took the lease.

The Independent Booking Agency has also signed contracts for five years for the new Park Theatre, Buffalo, which will be completed by Sept. 1 next, and which will be under the management of Mr. Shea. The Park Theatre is situated on Court Street, near Main Street, within a short distance of all the leading hotels, and in the best situation for a theatre in Buffalo. The property and new building cost \$200,000. The stage will be 40 feet in depth and 65 feet in width, and the theatre will seat 1,900 persons.

Scranton, Pa., is an excellent one-night stand from which independent companies hitherto have been excluded. Except for the theatre controlled there by the Theatrical Syndicate there has been hitherto no theatre devoted strictly to the drama in Scranton. The new Dixie Theatre was opened there last season, and has been devoted exclusively to vaudeville. Within the past week Henry Dixie, the manager, has made arrangements with the Independent Booking Agency to open his playhouse next season to its attractions.

LYDIA YEAMANS-TITUS.

Two recent pictures of Lydia Yeamans-Titus appear on this page. One shows her as she usually appears and the other was taken in her famous "baby" make-up. For several seasons Mrs. Titus and her husband, Frederick J. Titus, have appeared in vaudeville with the greatest possible success on both sides of the Atlantic,

PERSONAL.



Photo by Baker's Art Gallery, Columbus, O.

STAHL.—Rose Stahl, who is starring this season with William Bonelli in *Janice Meredith*, is pictured above. Critics in various cities where the play has appeared have praised Miss Stahl's conception of the part of Janice. She will be seen next season in a production of one of the present London successes, the American rights to which Mr. Bonelli has bought.

ROBSON.—On Thursday Stuart Robson will resume his tour in *The Comedy of Errors*, appearing at Providence, R. I.

CLEVELAND.—Ex-President Grover Cleveland and several friends attended the performance on the evening of March 9 at Weber and Fields. Another theatre party comprised twelve members of the Ziegler Arctic Exploring Expedition.

SHAW.—Bernard Shaw's brilliant play, *The Devil's Disciple*, was successfully presented in Vienna on Feb. 25. *Arms and the Man*, another of Mr. Shaw's plays, has been prohibited in Vienna owing, it is said, to recent connection with the Macedonian crisis which would render objectionable a presentation of a somewhat burlingued picture of the Bulgarian army.

BALASCO.—At the close of the hundredth performance of *The Darling of the Gods* at the Balasco Theatre on the night of March 9 David Balasco was presented by the members of the company with two large hats. The presentation speech was made by George Arliss.

BURNETT.—It is announced that Frances Hodgson Burnett will dramatize for Robert Hilliard her book, "The Willoughby Claim," promising to have the manuscript completed by Jan. 1, 1904.

TRUAX.—Sarah Truax will appear on Wednesday and Thursday nights of this week in the role of Hugot in *If I Were King*, supporting E. H. Sothern, at the Garden Theatre.

PEALY.—Maude Fealy, leading woman with E. S. Willard, will end her engagement on May 23 and immediately go to Denver to fulfill a four weeks' engagement as a stock star.

SCHUMANN-HEINK.—Madame Schumann-Heink has just been notified that she has been appointed an honorary member of the committee which will unveil the Richard Wagner monument. The ceremony will take place next October in Berlin.

FREEMAN.—At the close in May of her engagement as prima donna of *A Country Girl*, Grace Freeman will start, in company with several friends, for a summer pleasure tour of Japan, returning early in the Fall to begin rehearsals for a new piece which, it is understood, will have a Japanese or Chinese basis.

CRAWFORD.—Edna Archer-Crawford, leading woman of the Proctor Stock company for the past two seasons, has resigned from that company, as her physician orders immediate rest. She will go at once to Atlantic City, accompanied by her mother.

SOTHERN.—It is stated that E. H. Sothern is contemplating the production of Percy Mackaye's *A Canterbury Pilgrimage*. If the play is presented Cecilia Loftus will be seen as the wife of Bath.

FAWCETT.—Owen Fawcett is preparing a volume entitled "Fifty Years Behind the Footlights." Mr. Fawcett, who has just returned to his home in Detroit because of the closing of the Robert Emmet company, has just completed his fiftieth year in the profession.

HOPPER.—Edna Wallace Hopper is contesting the will of her stepfather, the late Alexander Dunsmuir. James Dunsmuir, of Victoria, B. C., the wealthy coal man and owner of a third of Vancouver Island, is the defendant in the suit, which is said to involve millions.

BELLEW.—Liebler and Company announce that Kyrie Bellew will next season be seen in a new play, probably a dramatization of E. W. Hornung's successful novel, "An Amateur Cracksman."

ENGAGEMENTS.

Franklyn Roberts and Vera Tracey, for *Gill and Pittsburgh's Little Outcast*.

Bernard Niemeyer, to play Herr Ebbel in *Mr. Langtry's Mile Murs*.

Eva Wescott, by Henry W. Savage, to play Jimmy, the boy, in *The Prince of Pilsen*.

Joe Shannon and the Little Sisters Shasta, for the Aubrey Stock company.

LYDIA YEAMANS-TITUS.

a school of acting in any sense, and has never ventured upon new experiments without showing that it was not qualified to undertake them. Actors who are doomed to play characters of one type for season after season have no chance of development. New York had better acting when it had fewer playgoers and long runs were impossible.

Mr. Towne is mistaken, I think, with respect to runs in the past. From 1875 to 1890 were recorded some of the longest and most successful runs known in the history of the New York stage. Those runs differed from many of recent years in that they were genuinely prosperous from start to finish.

Plays frequently are forced nowadays long beyond their drawing powers. There is an entertainment on Broadway at the present time which has been vigorously exploited as a great success, and which will continue until the middle of next month, that I am credibly informed is playing to less than \$300 a night. Other instances of a similar kind have not been wanting this season.

As a matter of fact, profitable long runs are less frequent to-day than they were in the palmy days of the Union Square, Daly's, Fifth Avenue and Wallack's.

MARRIED WHEN NEAR DEATH.

Minette Naomi Price, singer and dancer, whose stage name is Leslie Hunter, was on March 7 married at Newark to Eugene Wallace Henry, of New York, the ceremony taking place at the home of her mother, Mrs. E. V. Townley. Although Miss Price was ill and thought to be dying, Mr. Henry insisted that the ceremony should take place in order that he might have the right to have and to bear her. The Rev. W. T. Lipson was the officiating clergyman.

and only a short time ago they returned from a triumphal tour of Australia and New Zealand, where they met with an enthusiastic reception. They brought back a large scrapbook filled to overflowing with press notices of the most flattering sort from the principal papers of that far-off land, the people of which, when they take a fancy to a player, are not slow in showing it to the fullest extent. Mr. and Mrs. Titus speak in glowing terms of the people of the Antipodes, as their visit was one long series of ovations.

This season Mr. and Mrs. Titus are appearing in a new sketch, called *The Wrong Organ*, in which Mrs. Titus does her specialties and Mr. Titus has a part that not only allows him to show his talent as a pianist, but gives him scope for a little work as an actor. This will be Mrs. Titus' last season in vaudeville, as next season she intends to tour the popular-priced houses in an Irish comedy now being written for her in which her peculiar talents will have full play.

It is possible that Mr. and Mrs. Titus may make a trip to the Pacific Coast before they sail for Europe in July to fill some time in Europe already booked. They will return in the early Fall to begin preparations for Mrs. Titus' starring tour. They are booked for a tour of the Keith circuit, opening in Philadelphia, and will soon make their reappearance at the Union Square in this city.

THE ZOLA SALE.

The sale of the effects of the late Emile Zola, which occurred in Paris during the first four days of last week, netted the small sum of \$30,475. A large tapestry was provocative of fairly high bidding and secured for \$510. A collection of paintings of the impressionist school went at a very low figure, while an illuminated breviary of the early fifteenth century brought \$360. Very little interest was manifested in the sale.

ACROSS THE HARBOR BAR PRODUCED.

A new play by J. R. Fitzgerald was successfully produced on Feb. 23 at the Opera House in Paterson, N. J. The play was repeated the following night. It is of the purely American type and is said to be full of strong comedy and dramatic situations.

AMERICAN ACADEMY AFFAIRS.

Last week was a busy one indeed for the officers, instructors and students of the American Academy of Dramatic Arts. On Tuesday morning the trustees had their regular annual meeting; on Tuesday afternoon the senior students appeared in a public matinee performance in the Empire Theatre, and on Friday afternoon, is the same playhouse, occurred the graduation exercises of the class of 1893.

At the meeting of the trustees, which was held in Daniel Frohman's office at Daly's Theatre, the following Board of Directors was elected for the ensuing year: Franklin H. Sargent, President; Edward P. Stanhope, Vice-President and General Manager; Benjamin F. Rose, Secretary and Treasurer; Charles Henry Phelps and Daniel Frohman. It was decided by the trustees that dues this year shall be paid in the public performances next season to the classic and literary drama. Certain special productions will also be made of plays proposed by Mr. Frohman and David Belasco.

The bill of the performance on Tuesday afternoon consisted of Henry Arthur Jones' one-act comedy, "Sweet Will"; a new one-act play by Edmund H. Lowe, entitled "Love in Idleness," and a new comedy in four acts by Shelton Clark, entitled "The Anglers." The well known and well received little play, "Sweet Will," opened the performance and was very creditably played by Meredith G. Brown as Will Darbyshire, Grace E. Stevens as Mrs. Darbyshire, Pauline Porter as Lucy, Christine Clews as Judith Lovelace, and Isabel Nordyke as Betty.

"Love in Idleness" proved to be a pleasant little picture of New England life, possessing true sentiment and some merit in the way of character drawing. The scene is laid in the library of an old house near Rutland, Vt. Mrs. Marlow, the mistress of the house, is an aged lady who in her youth had an unhappy love affair. Her lover, she believes, treated her cruelly, since he did not answer her letter in which she promised to become his wife. Fifty years have passed since that episode, and now her granddaughter, Lucia Lloyd, is in love with Leonard Dale, the grandson of the supposed recreant suitor. Mrs. Marlow, still bitter over the experience of her girlish倾慕 to the match. Presently, however, the letter that the grandmother thought she posted is found in an old volume of Shakespeare. This is belief in her long dead lover returned to the aged lady and she makes her granddaughter happy by consenting to the proposed alliance.

While the plot of "Love in Idleness" is well planned and clearly set forth, the characters are not perfectly drawn, being, in many of their actions, untrue to themselves. Helen Travers played Mrs. Ephraim Marlow with deep feeling and sincerity and in make-up, voice and manner her impersonation was capital. Ethelle Earle was very attractive as Lucia Lloyd, and Aileen Goodwin played Sybil Lloyd with a vivacity that bordered on romping. Ernest Crawford was a capable Leonard Dale, though he also was inclined toward excess in the matter of high spirits.

The "Anglers," which was the important play of the afternoon, was acted by the following cast:

Oliver Maxwell Maude	Henry Conklin
Hon. Zenas O. Betts	J. Griffith Wray
Orlando Betts	Charles W. Sprague, Jr.
Calvert Blythorne	Meredith G. Brown
Oliver Potter	Lemuel B. C. Joseph
William Alfred Hawke	Franklin Jones
John Harding	Robert Lee Hill
John Egan	Sydney Francis Rice
Audrey Shaw	Isabel Nordyke
Mrs. Letitia Betts	Pauline Porter
Daisy Brownbeck	Anna Walsh
Mrs. Orr Brownbeck	Anita Sylvia
Victoria Brownbeck	Ella Payne
Lottie Teeling	Rose Hildner
Pauline	Jessie Crommette

The author of "The Anglers," Shelton Clark had, it seems, set himself the ambitious task of leaping into competition with Benson Howard, Clyde Fitch, Martha Morton and other prominent playwrights in depicting American social conditions as compared with social conditions in England. Such comparison is alluring to the dramatist, and is well worthy of exploitation on the stage. Mr. Clark devised an entertaining plot, selected his types with discretion, and brought to his work considerable ingenuity in contriving minor incidents. But the architectural lines of the play are hopelessly bad. The story is to be followed only by paying the closest attention, and even then the auditor must needs supply deficiencies by straining his imagination. In the working out of every thread of interest the knot comes before the needle. With the characters employed in it and the general idea that lies back of it, "The Anglers" might have been made a good, though somewhat conventional play. As it stands it is merely an irritating jumble of incidents.

The plot, as nearly as could be determined, was after somewhat the following fashion: Oliver Maxwell Maude, Duke of Ragdale, has come to America incognito and has taken a position as tutor in the family of the Hon. Zenas O. Betts, Congressman from Idaho, who has set up a palatial establishment in New York. The Duke has fallen in love with Audrey Blythorne, a relative of Mrs. Betts. Presently Mr. and Mrs. Betts and Daisy Brownbeck, Mrs. Betts' daughter by a former marriage, return from a European tour, bringing with them an Englishman whom they believe to be the Duke of Ragdale, and to whom they purpose marrying Audrey. This fictitious Duke is Oliver Maude Maxwell, cousin of Oliver Maxwell Maude, the real Duke. A London music hall singer, Lottie Teeling, appears in pursuit of the fictitious Duke, threatening a suit for breach of promise. The real Duke pretends his incognito. Daisy Brownbeck angers and captures the fictitious Duke. Everybody angers. Finally Cornelia, Dowager Duchess of Ragdale, arrives in New York to look into the matrimonial affairs of her son and her nephew. The cat leaps out of the bag. The real Duke reveals himself. There is something about a will. Then the real Duke is accepted by Audrey and the others pair off in proper order.

Considering the material in hand the young players gave a fairly good account of themselves. Henry Conklin was dignified and gentlemanly as the real Duke, and J. Griffith Wray, as the fictitious Duke, was droll in the conventional Englishman style of drollery. Charles W. Sprague, Jr., was a capital stage American as the Hon. Mr. Betts; Lemuel B. C. Joseph was a typical stage Southerner as Calvert Blythorne, and Meredith G. Brown acted the improbable character of Orlando Betts with energy and with as much naturalness as the role allowed.

Isabel Walker's impersonation of Audrey was earnest, sympathetic and well balanced. Isabel Shaw gave a capital portrayal of the role of Mrs. Letitia Betts; Pauline Porter was bright and attractive as Daisy; Ella Payne, as Lottie Teeling, gave an exceptionally clever characterization of a low-bred English girl, and Jessie Crommette was a distinguished and altogether delightful Dowager Duchess. All of the plays of the afternoon were admirably staged and were well mounted.

The nineteenth annual commencement exercises of the American Academy of Dramatic Arts took place in the Empire Theatre on Friday afternoon before a large audience that included many persons of prominence. The graduating class, numbering thirty-four young men and young women, was seated on either side of the stage, with the members of the faculty at the back and President Franklin Sargent and the speakers of the afternoon in the centre. The speakers were Mr. Sargent, Anna Warren Story, President of the alumnae of the Academy; Mary Shaw, Wilton Lackaye, and the Rev. Percy Stickney Grant.

An interesting feature of the afternoon was the presentation of the David Belasco gold medal for dramatic ability and the silver medal for technical skill. These prizes were bestowed, respectively, upon A. H. Van Buren and Helen Travers—both of whom have done exceptionally good work in the public performances this season. The graduating class in turn presented to the Academy the nucleus of a dramatic library and a handsome book-case.

President Sargent, in his opening address, after describing the work accomplished by the class during the year, continued as follows:

"That which the Academy has derived from the past has been the former and the foolish criticism of people who know nothing of the fine work of an institution of this kind; and who do not have the time to investigate; who talk and complain what they know nothing whatever about; who do not realize that it is a profession in itself to study the all-round, obtain and condense the best thought in all forms of dramaticism, to say nothing of the infinite detail of dramatic and theatrical technique.

Witness how we outstrip the schools of the same. There are now in New York city alone over twenty self styled schools of acting, and a similar proportion in other cities. Some have evidently and successfully, notably the school under the direction of Mrs. Stanhope Wheatcroft, whose work deserves our sympathy, whose art must have our recognition. Certainly the theoretical and scientific study to the art of teaching and to dramatic education in particular, should be differentiated one from another, and the proficient and the fairer recognized, even in the same category, and certainly when work is successful should not be without honor, even in one's own country and city. Whenever and wherever the schools of acting have existed in the history of the theatre, the dramatic art will be found at its best. This was the true in the days of Septimus, Rachel, Shakespeare, and of the best periods of modern times.

When the best brains, public opinion and capital are to the support of such educational plans for the theatre, then great possibilities which are about us and we do not realize, great opportunities which we are yet blind, will be manifest. Let us then, for the near future, be guided by these principles.

Mr. Lackaye gave the young players much sound advice and his remarks were frequently interrupted by applause. In part he said:

"You are going into a very strenuous life, and it is becoming more so every day. That is a fine thing for the stage. When I went on the stage, it was a moment of the other actors that they began to stage except myself. Now the conditions have changed, and are changing every day. Stuart Robson told me that he was the only man in his company who had not a college education.

We have a great deal about the tricks of the stage. To you, mind, tricks of the stage are the application of some power and effects in the wrong place, which makes clear the intention of the artist across the footlights. That is the business of the actor.

You are advised not to talk shop. If you have a shop worth talking about, talk about it. There is nobody that ever succeeded in the world except the person who loved their shop and lived in it. I would mention did not talk about poetry occasionally. Mr. Irving talks of nothing but the theatre, Paderewski chats of music, and so does Jean de Resnay.

Not everyone yourself with music—it makes not the slightest difference. But talk about acting, about how to act; how you have seen people act; how you think they should act; the comparison of the performances of different artists in the same role; talk about it all the time, and when you don't talk about it, think about it.

A question often discussed is, which is better, inspiration or rehearsal? You will often hear the lay actor, who does not want to think, or has not the power to do it, tell you that inspiration is the only thing. Get yourself into a state of hysteria, throw yourself on the stage, and then let it do what you will. If you fall into a trap, it is better to get out of it again and again, and the best people do that. You never see a bad actor do this, but you will always see the leading man do it. Why? Vanity. He is more afraid of the three or four actors who are standing by than he is of the thousand people who are going to see him in the thousand places he goes. He is afraid of them. He is afraid to go in and stand. He is afraid of them. He is afraid to go in and stand. Vanity prevents you from going over a scene until you are satisfied. Vanity is too valuable a thing to be wasted. Vanity is a fine thing to make you hold your head higher and try for the respect of people whose regard is worth having.

I know you are all stage struck. "If you are not, I am this day, which is so happy, called Convalescent Day," is the commencement of the end for you. Go back home again. Do not go on the stage if you are not stage struck. Be stage struck by all means. You will find, after a while, that the profession of acting is an awful thing. The art is beautiful, but the profession is terrible. You will find unworthy people acting in high places, and you will say, "What the world?" You will find unworthy people acting in high places, and you will say, "What the world?" Unless you can put your hand on your heart and say I am stage struck—I would rather be an actor with all these things against me and with failure to boot than be a success in anything else in the world—go home.

Miss Shaw, the next speaker, said:

I have always been a very earnest adviser for education and training for the dramatic art. There are many who are very much interested in it. These people seem to be thoroughly convinced that the best way to become a good actor is to enter the profession entirely unprepared, keep on for years and trust to natural talent and blind luck for the result. We all know that there are a few abilities in every profession. But that is no just reason why the every day work of the drama, would doubtless have been more interesting as well as more useful if the lecturer had shown that he knew anything about the subject. It was not surprising, therefore, that sundry expert clowns presented, headed by President Max Burcham, brother to Beaufort Tree, oratorically belabored Chesterton for his affected and "highly-cultivated" address.

This belaboring, together with the belaborer's reply, afforded some amusement and so prevented the Playgoers' evening from being utterly wasted.

And now for the Sunday-night-and-Monday-afternoon problem play, "A Man of Honor." This had been written by W. Somerset Maugham, a young novelist whose chief work up to now has been a strong but somewhat sordid story of club life entitled "Lion of Lambeth"—Lambeth being a district reeking with slums, such as the widely known Lower Marsh and the New Cut on the Surrey bank of the Thames.

A Man of Honor is a play of the unpleasant, Ibsen school and would seem to point out that if a man has seduced a young girl it is not wise for him to act as a man of honor and marry her, if her chances to be of lower social grade than her gentlemanly betrayer!

Anyhow, Mr. Maugham's man of honor has a desire of a bad time with his previous victim after he has "made an honest woman of her" as the saying is. She nags him within an inch of his life, and all her relatives either bully or bleed him, or both.

Anon the poor man of honor becomes maddened on a nice young widow, whereupon the man of honor's wife goes mad and drowns herself in a convenient pond, and the curtain falls on the commencement of the coroner's inquest. Pleasant play that, eh?

In spite of the excellent acting of Granville Barker as the man of honor, of Winifred Fraser as his ill-matched wife, and of Ellen Terry's niece, Mabel Terry-Lewis as the young widow, I fear me that Maugham's latest did not strike any manager with such abiding admiration as to cause him to mount the play in a regular fashion.

It was powerfully written, as one might expect from so skillful a story-teller, but the place is not what the "wreck" in "The Gay Lord Quex" would call "very alluring."

Among the deaths in theatrical and variety circles this week were those of William James Judge, of Judge's performing cockatoos; Thomas King, proprietor of the old Theatre Royal, Lincoln, and John Forbes-Robertson, father of Johnston Forbes-Robertson, the actor.

Seymour Hicks has just taken the huge Covent Garden Theatre, whereto to produce his new version of Alice in Wonderland. Beaufort Tree last night declined to produce Richard the Second at His Majesty's in September. Sir Charles Wyndham has just made up his mind to open his newest theatre with Rosemary on March 12.

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Whenever and wherever the schools of acting have existed in the history of the theatre, the dramatic art will be found at its best. This was the true in the days of Septimus, Rachel, Shakespeare, and of the best periods of modern times.

The graduating class consisted of:

Meredith G. Brown, Henry Conklin, Ernest Crawford, Frank Dohm, Robert Lee Hill, Franklin Jones, Samuel B. C. Joseph, Sydney Francis Rice, Philip Smith, Charles W. Sprague, Jr., Maurice Stewart, A. V. Tracy, J. Griffith Wray, Fred A. Williams, Charles G. Williams, John C. Wren, Fred A. Williams, Margaret Blythorne, Alison Givins, Rose Hildner, Winifred Jay, Doris Keane, Mary Nash, Isabel Nordyke, Isabel Outlaw, Mary Patten, Ella Payne, Pauline Porter, Eliza Scott, Grace E. Stevens, Anita Sylvia, Helen Travers, Isabelle Walker, Anna Walsh.

London.

Easy Days for the Critic and the Playgoer—Gawain's Gossip.

(Special Correspondence of The Mirror.)

London, March 2.

In the days of long ago the Sabbath day was a day of rest even for those wicked persons who are described as dramatic critics. But now, alas! those fearful wild fowl, as Shakespeare would call them, are weekly lured from their respective domestic lairs to attend this or that lecture, or, as is recently the case, this or that dramatic production, if you please! Last Sunday, for example, was one of the busiest and most perplexing that poor newspaper fellows have ever experienced in this new-fangled Sabbath show-sampling connection.

In the first place there was the O. P. Club's annual dinner at the Criterion, with George Alexander as the guest of the evening. There was also the Playgoers' Club's newest lecture, pedantically entitled "The Harlequinade and the Human Soul," at the Hotel Caledon; and there was, among other functions, the first production of a new problem-play called "A Man of Honor," at the Imperial Theatre, which was included in the Wesleyan denomination's recent big purchase of the Royal Aquarium property.

Now here was a pretty mix for us hitherto Sunday-mousing scamps!

Some of us had to dodge between the two big club affairs and to let the problem play slide till Monday afternoon, when its only other performance was given by the play's sponsor—the Stage Society, to wit. And so we contrived to get through.

The O. P. banquet, to which ladies were admitted this time, was a splendid gathering, and Alexander's speech was a splendid speech. He poured some fine satire upon those fussy faddists who profess to years for national, municipal and other subventioned theatres. The joyous George also girded at those monsieurs who assert, unmercifully, that no manager nowadays tries to give any chance of a hearing to any new authors! Alexander, who of course is always trying new authors, and who has hitherto, unlike some managers, confined himself to English authors, pointed out that when he, according to promise, produced at the St. James' the only play which the Playgoers' Club had been able to select out of some hundreds of manuscripts submitted thereto, the playgoing public had shown its intense interest in this production (with Trebilcot as Alexander in the cast) by booking seats to the extent of Sixty Pounds! Many other good points did Orator Alexander make, and he sat down covered with applause.

He was smothered with applause on Thursday last when at the St. James' he celebrated the 20th performance of "If I Were King," and presented to each member of the audience a sumptuous George Alexander Birthday Book by way of souvenir.

The Playgoers' Club's lecture, with the above-mentioned title, was delivered by G. K. Chester-ton, a rising essayist, who writes chiefly in the Daily News and sometimes gets sat upon for his sanctimony. His lecture, which purposed to be all about the drama, would doubtless have been more interesting as well as more useful if the lecturer had shown that he knew anything about the subject. It was not surprising, therefore, that sundry expert clowns presented, headed by President Max Burcham, brother to Beaufort Tree, oratorically belabored Chester-ton for his affected and "highly-cultivated" address.

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the Columbia continues to good
form. The new Mr. Cox and Blanche Daynes presented
a charming program, which is clever and splendidly
executed. Mr. and Mrs. Cox did a good musical comedy
bit, G. H. Ulrich, the arranger, wonder, did a number
of the best. Mr. and Mrs. McElroy and Heath, Miss Willis,
Miss Lowe and Martha Cotton, Melton Trio, Galletti's
Quartet, Grimes and June, Marguerite Eskin,
Gandy, and Marguerite, George Arden, Mr. and Mrs.
John C. Conroy, Mrs. Kenny and Chapman, and the
Wichita Trio. The Kuhnle-Bucher Performers are at
the Standard 21-22. Frank Finney leads the trio.
J. A. NORTON.

Colonial 16-21 will be opened by 16s Fuller, Binas, Shaw and Shaw, Joe Kelly, Caselli and Carlton, Aladio, Capitan, Ross Bayes, Lieutenant Nobel, Irving, J. J., and the Levine-Damrosch Trio.—Chase's will open Oct. 1, Stevensons, gen.; Pauline Hall will open the Mill 16-21, which will include Motozuki, 16s, the Mississippi Quintette, Thorne and Carlton, Thompson and Stanley, McWatson-Tyson co., (Alfred, Harry and Leo, Nate Brothers.—Star (Drew and Compton) more); Partisan Widows 16-21, with a dinner club.

WILLIAM CRASTON.

HALF-TIME SHOW.—The Tennesseans are at the Standard 16 with clever dances and vaudeville. Al Reeves' big show 21. Alice Leslie, Charles M. Denby, and Delta Dena are new names at the Opera. A Great Society and my Aunt Mary are the latest attractions.—The Empire offers an excellent Mill of ten vaudeville acts for its fourth week.—Kelly and Woods' Show is at the Auditorium. Leslie's, Denby, Charles Vance, Pat Kelly, Frank D. Bryan, and others are prominent. Rose McEvilley in the Hopkins 16.

HAROLD BUTLER.

VAUDEVILLE PERFORMERS' DATES

AMERICA—Ochs, Rochester, 18-21. Detroit 22-26.
ALBION, CHARLES T.—Bradford, 16-21. Empire, Glens Falls, 22-25.
Adair and Davis—Keith's, N. Y., 16-21.
Adams, Clara—Bostonia, Syracuse, 16-21.
Adelaide, La Petite—Keith's, Phila., 16-21. Shea's, Buffalo, 22-25.
Adler—Haymarket, Chicago, 16-21.
Adonis Trio—Orph., Brooklyn, 16-21.
Alexander, George E.—Avenue, Detroit, 16-21.
Alhambra and La Brassit—A. and S., Boston, 16-21.
Almond, Tom—Box Top, Jersey City, 16-21.
Ames and Hartley—Pall's, New Haven, 16-21.
America Transients, Four—Keith's, Phila., 16-21.
Anderson and Wallace—Orph., Omaha, 16-21.
Aspin and Wagner—Haymarket, Chicago, 16-21. Columbia, St. Louis, 22-25.
Archibald, Ade—Temple, Detroit, 16-21.
Archibald, Harry—Keith's, N. Y., 16-21.
Auer Brothers—A. and S., Boston, 16-21.
Austin, George—Columbia, St. Louis, 16-21.
Austin, George—Keith's, Phila., 16-21.
Austin and Madison—Keith's, Boston, 16-21.
Baileys, The—H. and R., Brooklyn, 16-21.
Baker and Lynn—Shea's, Buffalo, 16-21.
Baker, Charles and Co.—Empire, Hoboken, 16-21.
Salvatory, Dave—Howard, Boston, 16-21.
Baltimore—Arch St. Museum, Phila., 16-21.
Barnes, Paul and Co.—Avenue, Detroit, 16-21.
Barnes, Stuart—Shea's, Buffalo, 16-21.
Barnett's Comedy Co.—Providence, Boston, 16-21.
Barrow-Lancaster Co.—H. and S., N. Y., 16-21.
Chase, J., Washington, 22-25.
Samett, Mortimer—Keith's, N. Y., 16-21.
Bayes, Nora—Colonial, Cleveland, 16-21.
Beatrice, Eddie—Arch St. Museum, Phila., 16-21.
Bauer and Belli—Orph., New Orleans, 16-21. Orph., San Francisco, 20-April 11.
Bell—Arch St. Museum, Phila., 16-21.
Bennet, Emily—Circle, N. Y., 16-21.
Bennett, Johnston—Avenue, Detroit, 16-21.
BERKSHIRE, VALERIE, AND CO.—Shea's, Toronto, 16-21. Shea's, Buffalo, 22-25.
Bennett and Kirk—Box Top, Jersey City, 16-21.
Bishop, Louis—Box Top, Jersey City, 16-21.
Bishop, Wm.—Pantages, Los Angeles, 16-21. Orph., Omaha, 20-April 4.
Blanton-Proctor's, Newark, 16-21.
Bloss, Bessie and Binn—Colonial, Cleveland, 16-21.
Bloss, Bessie—Newman, Keith's, Providence, 16-21.

Bisognetti and Newman—Keith's, Providence, 16-21.
 Blockson and Burns—Shea's, Buffalo, 16-21.
 Bohm, Will and Lottie—Olympic, Chicago, 16-21.
 Bradson and Giesen—Bowdoin Square Museum, Boston, 16-21.
 Bradson, Lottie—Keith's, Boston, 16-21.
 Brooks Brothers—Proctor's 5th Ave., N. Y., 16-21.
 Brothers Dunn—Avenue, Detroit, 16-21.
 Brothers Freyde—Chase's, Washington, 16-21, Empire, Cleveland, 16-21.
 Brothers Martin—Olympic, Chicago, 16-21, Haymarket, Chicago, 21-22.
 Brown and Nevares—Shea's, Toronto, 16-21.
 Brown Sisters—Shea's, Buffalo, 16-21.
 Brown and Russell—Grand, Indianapolis, 16-21.
 Bryant and Mayville—G. O. H., Indianapolis, 16-21.
 Bryant, Cincinnati, 22-23.
 Bayard and Smith—Auditorium, Baltimore, 16-21.
 Beck and Gordon—Auditorium, Baltimore, 16-21.
 BURKHART, LILLIAN—Orph., San Francisco, 9-22.
 Burns, Ted T.—Empire, Columbus, O., 16-21.
 Burns, Florence—Proctor's, Newark, 16-21.
 Cadouri—Twins, Detroit, 16-21.
 Cahill, William—Keith's, Boston, 16-21.
 Caldwell, Anna—Proctor's, Albany, 16-21.
 Callahan and Mack—Shea's, Toronto, 16-21.
 Cambell and Cartston—Colonial, Cleveland, 16-21.
 Campbell and Jennings—Keith's, N. Y., 16-21.
 Capalino, Alcide—Colonial, Cleveland, 16-21.
 Carson Sisters—Empire, Columbus, O., 16-21.
 Carson and Hartman—Shea's, Albany, 16-21.
 Carter De Haven Trio—Circle, N. Y., 16-21.
 Carter, Emma—Shea's, Buffalo, 22-23.
 Cato Comedy Co.—Casto, Fall River, 16-21.
 Cawelti—Empire, Washington, 16-21.
 Century and Willis—Haymarket, Chicago, 16-21.
 Chapman, John—A. and S., Boston, 16-21.
 CLARK, WILFRED AND CO.—Poli's, New Haven, 16-21, Jansen, Waterbury, 22-23.
 Clayton, Jenkins and Jasper—Hippodrome, London, 9-April 6.
 Clifford, Leslie—A. and S., Boston, 16-21.
 COLE AND JOHNSON—Orph., Kansas City, 16-21.
 Cole-De Lano Duo—Haymarket, Chicago, 16-21.
 Colman, Al—Avenue, Pittsburgh, 16-21.
 Colman's Dogs and Cats—Shea's, Buffalo, 16-21.
 Collins and Hart—Orph., New Orleans, 16-21, Hollings, Louisville, 20-April 4.
 Collins and Clinton—Keith's, N. Y., 16-21.

Cooke and Clinton—Keith's, N. Y., 18-21.
 Cook and Hall—Pastor's, N. Y., 18-21.
 Cook and Souers—Pastor's, N. Y., 18-21.
 Cook and Sylvia—Keith's, Providence, 18-21.
 Corbett, James J.—Poll's, New Haven, 18-21, Boston
 N. E., Worcester, Mass.
 Coover, Trio—Columbia, St. Louis, 18-21.
 Crane Brothers and Belmont—Keith's, Providence, 18-
 21.
 Crane, Lawrence—Keith's, Boston, 18-21.
CREWES, WILL, AND DAVIDE, BLANCHE
 0. H., Chicago, 18-21. Avenue, Detroit, 18-21.
 Crawford and Stanley—Empire, Cleveland, 18-21.
 Crowley, Tim—O. H., Chicago, 18-21.
 Crowley and Polley—A. and E., Boston, 18-21.
 Culver's Cycle—Keith's, Boston, 18-21.
 Cunningham and Lord—Howard, Boston, 18-21.
 Cummins, Belmont and Curtis—Avenue, Detroit, 18-21.
 Davy, Eddie—Keith's, N. Y., 23-28. Keith's, Phila-
 delphia, 23-28.
 Denby, Jim—Chase's, Washington, 18-21, Duper-
 re, 23-28.
DAVIES AND MAGAULEY—Bastable, Syracuse
 N. Y., Keith's, N. Y., 23-28. Keith's, Providence
 18-April 4.
 Davis, Abbott—Castie, Fall River, 18-21.
 Davis, George O.—Chase's, Washington, 18-21.
 Davis, Justice Auditorium, Baltimore, 18-21.
 Dep. Gov. W.—Temple, Detroit, 18-21. Cook, Rock-
 ford, 23-28.
 Deville, William Thompson—Proctor's, Albany, 18-
 21. Deville Sister—Auditorium, Baltimore, 18-21.
 Dewart, The Arch St. Mission, Phila., 18-21.
 Devine and Bell—Pastor's, N. Y., 18-21.
 Devine and Gandy—Empire, Chicago, 23-28. H.
 Devine, Harry—Empire Park, Los Angeles,
DEWEY AND LEINHARDT—Empire, Lou-

ney and Alice—O. H., Chicago, 16-21.
Navy Sisters—Costa, Fall River, 16-21.
Navy's—Pendleton—Orph., Kansas City, 16-21.
Nelson and Nichols—Keith's, Providence, 16-21.
Nelson, James Francis—Keith's, White, 16-21.
Nelson, T. Nelson—Apollo, Indianapolis, 16-21.
Nelson—Duquesne, Pittsburgh, 16-21.
Nestor—Portland Theatre, Portland, 16-21.
Nester, Louis—Empire, Columbus, O., 16-21.
Nestor, Marie—Temple, Detroit, 16-21. Empire.
Nestor, Cleveland, 16-21.
Nestor, Arthur and Jessie—Proctor's 25th St., N. Y., 16-21.
Nestor, John, and Co.—Proctor's, Newark, 16-21.
Nestor, Marie, and Co.—Empire, Hoboken, 16-21.
Nestor, J. Bernard—Grand, Indianapolis, 16-21.
Nestor and Burns—Chase's, Washington, 16-21.
Nestor, Charles and Co.—H. and S., N. Y., 16-21.
Nestor, Fred—Circle, N. Y., 16-21. Stein's, Buf-
falo, 16-21.
Nestor Sisters—Keith's, Memphis, 16-21.
Nestor, Columbia, O., 16-21.
Nestor, Four Star—Hamilton, Can., 16-21.
Nestor—Orph., New Orleans, 16-21.
Nestor, Four—Empire, Washington, 16-21.
Nestor Show—Poll's, New Haven, 16-21. Nestorale,
Syracuse, 16-21.
Nestor, The—Nestorale, Syracuse, 16-21.
Nestor—Orph., Omaha, 16-21.
Nestor and St. John—Avenue, Pittsburgh, 16-21.
Nestor, Louis, and Co.—Olympic, Chicago, 16-21. Hay-
market, Chicago, 16-21.
Nestor and Purdy—Costa, Fall River, 16-21.
Nestor and Sinclair—Howard, Boston, 16-21.
Nestor, Eddie—Keith's, Providence, 16-21. Keith's, Bos-
ton, 16-21.
Nestor and Harry—H. and S., Brooklyn, 16-21.
Nestor and Ward—Hoptown, Louisville, 16-21. Avenue,
Pittsburgh, 16-21.
FIELD, W. C.—Orph., Omaha, 9-21. Orph., Kan-
sas City, 25-26.
Fancy Palace, Leicester, 16-21. Colosseum's
Music Hall, London, 26-April 4.
FILSON AND EIRKOR—Duquesne, Pittsburgh,
25-26. Temple, Detroit, 26-April 4.
Fisher and Carroll—Haymarket, Chicago, 16-21.
Fisher and McDougal—Haymarket, Chicago, 16-21.
Columbia, St. Louis, 25-26.
Fitzgerald, Harry—Olympic, Chicago, 16-21.
Fitzpatrick—McCoy, Trio—Avenue, Pittsburgh, 16-21.
Fitzgerald, Buffalo, 25-26.
Flood Brothers—Empire, Hoboken, 16-21.
Flood Brothers—Nestorale, Boston, 16-21.
Foster, Evelyn—Keith's, Phila., 16-21.
Ford, historic—Shea's, Toronto, 16-21.
Foster, Ernest—O. H., Chicago, 16-21.
Foster, M—Avenue, Pittsburgh, 16-21.
Foster, Eddie—Avenue, Pittsburgh, 16-21.
Foster and Sennett—Proctor's 25th St., N. Y., 16-21.
Foster and Sheffer—Empire, Hoboken, 16-21.
Foy and Fields—Poll's, Bridgeport, 16-21. Orph.,
Utica, 16-21.
Friedle, Hungarian Boys' Band—Poll's, Bridgeport,
16-21.
Fulger—Proctor's, Albany, 16-21.
Fuller, Miss—Colonial, Cleveland, 16-21.
Gagnon—The—Keith's, N. Y., 16-21.
Gallagher, Michael—Columbus, St. Louis, 16-21.
Gardner and Modern—Jacques, Waterbury, 16-21.
Gardner and Vincent—Orph., New Orleans, 16-21.
Garcia, The—Howard, Boston, 16-21.
Garrison, Jules and Rita—Haymarket, Chicago, 16-21.
Garrison, Marion—Proctor's 125th St., N. Y., 16-21.
Gavin and Platt—Poll's, Bridgeport, 16-21.
Genaro and Miller—Keith's, Boston, 16-21.
Gilby, Ethel—Jacques, Waterbury, 16-21. Poll's,
Bridgeport, 16-21.
Gilletta's Musical Dogs—Columbia, Cincinnati, 16-21.
Giles, Lotta—Orph., Omaha, 16-21.
Girard and Gardner—Poll's, Bridgeport, 16-21.
Girard, Bettina—Avenue, Toledo, 16-21.
Girard, Eddie—Poll's, Bridgeport, 16-21.
Girl with the Auburn Hair, The—Grand, Indianapolis,
16-21.
Gladstone, Lotta—Shea's, Toronto, 16-21.
Glenroy and Russell—Arch St. Museum, Phila., 16-21.
Glenroy, James Richmond—Coch, Rochester, 16-21.
Temple, Detroit, 16-21.
GOODFELLOW, HAL, AND CO.—Coch, Rochester,
16-21. Dixie's, Scranton, 25-26.
Golden Gate Quintette—Poll's, Waterbury, 16-21.
Golden, Billie—Poll's, Bridgeport, 16-21.
Goddard, Horace—Shea's, Buffalo, 16-21.
Graham, George—Arch St. Museum, Phila., 16-21.
Grand Opera Trio—Orph., Brooklyn, 16-21.
Grant and Grant—Keith's, Boston, 16-21.
Grant, Sydney—Proctor's 125th St., N. Y., 16-21.
Grapewin, Charley—Empire, Hoboken, 16-21.
Gregory and Durrell—Pastor's, N. Y., 16-21.
Grimes—Sister—O. H., Chicago, 16-21.
Grover, Mildred—Shea's, Buffalo, 16-21.
Gayer and Daly—Keith's, N. Y., 16-21.
Hacker and Lester—Run Ton, Jersey City, 16-21.
Hall and Staley—Proctor's 25th St., N. Y., 16-21.
Hall, Pauline—Empire, Cleveland, 16-21.
Hallen and Fuller—Temple, Detroit, 16-21.
Hampton, Mary, and Co.—Empire, Columbus, O., 25-
26.
Harrigan—Avenue, Pittsburgh, 16-21.
Harmony Four—Columbia, Cincinnati, 16-21.
Harrington, Robert—Proctor's 8th Ave., N. Y., 20-
April 5.
Harris and Sidman—Empire, Columbus, O., 25-26.
Hart, Billy—Empire, Washington, 16-21.
Haskell, Lester—Keith's, Phila., 16-21. Empire, Balti-
more, 25-26.
Hays, Edmund—Howard, Boston, 16-21.
Hawkins, Low—Olympic, Chicago, 16-21.
Healy, John—Proctor's 125th St., N. Y., 16-21.
Heffron, Tom—Keith's, Phila., 16-21.
HEIMBACH, ADELAIDE—Avenue, Pittsburgh,
16-21. Sheas, Buffalo, 25-26.
Hickey and Nelson—Circle, N. Y., 16-21.
Hilliard, Robert—Keith's, Providence, 16-21.
Hodge, Hall and Co.—Costa, Fall River, 16-21.
Hoey, May—Empire, Washington, 16-21.
Hermann—Arch St. Museum, Phila., 16-21.
Howard and Bland—H. and S., Brooklyn, 16-21.
Howard's Ponies—Keith's, Boston, 16-21.
Howard, Ernest—Avenue, Detroit, 16-21.
Howard, Prof.—Nestorale, Boston, 16-21.
Howley and Leslie—Olympic, Chicago, 16-21.
Hudson, Mr. and Mrs. Gene—Pastor's, N. Y., 16-21.
Hume, Rose and Lewis—Shea's, Pawtucket, 16-21.
Huntington, Four—Pastor's, N. Y., 16-21.
Huth, Maud—Chase's, Washington, 16-21.
Imhot and Comp—Pastor's, N. Y., 16-21.
Irvin and Hawley—Haymarket, Chicago, 16-21.
Ireland, May—A. and S., Boston, 16-21.
Jackson, Charles—Nestorale, Boston, 16-21.
James and Richards—A. and S., Boston, 16-21.
Johnson and Carroll—Poll's, Bridgeport, 16-21. How-
ard, Boston, 25-26.
Johnson and Dean—Avenue, Pittsburgh, 16-21.
Johnson and Wells—Circle, N. Y., 16-21.
Johnson, Devaupart and Loretta—Orph., Brooklyn 16-
21.
JOHNSTON'S, MUSICAL—Avenue, Pittsburgh, 16-
21. Wheeling, W. Va., 25-26.
Johnson Troup—Temple, Detroit, 16-21.
Johnson, Irving—Colonial, Cleveland, 16-21.
Jordan, Juddine—Haymarket, Chicago, 16-21.
Kartell, Albert—Grand, Indianapolis, 16-21.
Keston, Three—Proctor's, Newark, 16-21. Olympic,
Chicago, April 6-11.
Kenne, Mattie and Co.—Orph., Utica, 16-21. Temple,
Detroit, 25-26.
Kesey, Mr. and Mrs. Alfred—Keith's, Phila., 16-21.
Kesey, Ton, Jersey City, 25-26.
Kelly and Violetta—Coch, Rochester, 16-21.
Kenna, Charles—Costa, Fall River, 16-21.
Kennedy and James—Pastor's, N. Y., 16-21.
Kenneff and Patterson—A. and S., Boston, 16-21.
Keno, Welsh and Malone—Shea's, Toronto, 16-21.
Kennedy and Bellard—Orph., Brooklyn, 16-21.
Kenton, Dorothy—Orph., Kansas City, 16-21.
Klein, Oti Brothers and Nickerson—Proctor's, Albany,
16-21. Duquesne, Pittsburgh, 25-26.
King, Magic—Circus Variete, Copenhagen, 1-31.
Knoebel, R. G.—Orph., Brooklyn, 16-21.
Kohin, Minonette—Columbia, St. Louis, 16-21.
Konecky—Empire, Columbus, O., 16-21. Cook, Roches-
ter, 25-26.
Koske and Chapman—Columbia, St. Louis, 16-21.
Krause and Stewart—Empire, Washington, 16-21.
LaFayette—Circle, N. Y., 16-21.
La Fremont Miller, A. and S., Boston, 16-21.
Lamar and Gabriel—Haymarket, Chicago, 16-21.
LaMotte, The—Keith's, Phila., 16-21.
La Nole Brothers—Empire, Cleveland, 16-21.
La Nelle—Nestorale, Syracuse, 16-21.
Latell, Ed—Columbia, Cincinnati, 16-21. Duquesne,
Pittsburgh, 25-26.
La Troupe Carmen—Olympic, Chicago, 16-21.
Lauder and Stanley—Keith's, Phila., 16-21.
Lavine-Cameron Trio—Colonial, Cleveland, 16-21.
Lawrence, Al—Empire, Columbus, O., 16-21. Savoy
Toledo, 25-26.
LeBar's Circus—Arch St. Museum, Phila., 16-21.
LeClair, Harry—Keith's, N. Y., 16-21.
Loeche, Al and The Three Housebuds—Orph., Brooklyn,
16-21.
Loe, Henry—Shea's, Toronto, 16-21.
Lee and Chapman—Avenue, Toledo, 16-21.
Leonard, John F.—Circus Variete, Copenhagen, 1-31.
Leroy and Clayton—Avenue, Pittsburgh, 16-21.
Leslie's Dogs—Auditorium, Baltimore, 16-21.
Libby and Trayer—H. and S., Brooklyn, 16-21.
Lockhart's Elephants—Temple, Detroit, 16-21.
Long and Cotton—Columbia, St. Louis, 16-21.
Loris and Altina—Orph., Brooklyn, 16-21. Chase's
Washington, 25-26.
Lovingood Sisters—Proctor's, Newark, 16-21.
Loves, Four—Coch, Rochester, 16-21. Sheas'.
Lyon, Tony—Howard, Boston, 16-21.
Lottin and Gerald—Poll's, New Haven, 16-21. Jus-
ques, Waterbury, 25-26.

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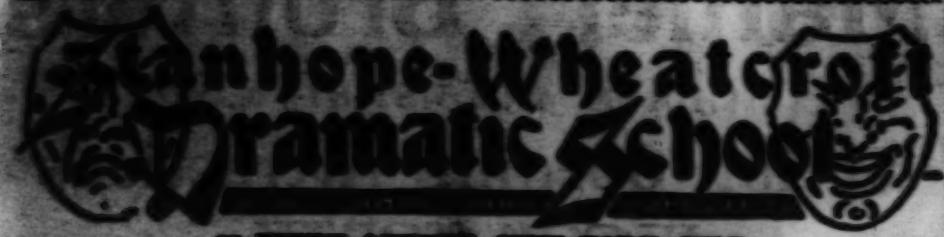
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